

SAGEBRUSH HEADLIGHT

Vol. 27, No. 3. 97th Ed.

THE NEVADA STATE RAILROAD MUSEUM
An Agency of the Division of Museums and History
Nevada Department of Cultural Affairs

Fall 2006

19th Century Railroad Passenger Car Donated to NSRM in August

By Wendell W. Huffman, NSRM Curator of History

Last summer, Museum Volunteer Loren Jahn notified Museum Director Peter Barton of an old passenger-car body he had discovered in Sparks. The owner, who had obtained it about 1959 from the Southern Pacific at Wendel, California and hauled it to Sparks for residential use, donated it to the Museum this summer.



A very wide-angle view of the car body (and of NSRM Restoration Supervisor Chris de Witt, at right, talking with the car's owner) in the Sparks backyard where it was discovered by Loren Jahn, who is at left.

NSRM photo by Peter D. Barton.

At Wendel, which is about 20 miles east of Susanville, the railroad had used the car body as a service structure. Wendel was the junction of the Southern Pacific's Westwood branch and the "Modoc Line", which ran to Klamath Falls, Oregon from Fernley. Before the Modoc Line was completed in 1929, Wendel was the crossing point of the narrow-gauge Nevada-California-Oregon Railway (Lakeview, Oregon to Reno) and the SP's Fernley and Lassen Railroad (Westwood, California to Fernley).

Although the car's history and identity were unknown, the fact that Wendel had been an SP facility led to the reasonable expectation that it might be a Central Pacific car, which the NSRM someday might use to represent that important Nevada railroad. However, after recent paint was sanded off of a clerestory end-ventilator panel (*see photo at right*)—where SP standards indicated a car's identity would be found—the truth was revealed. The car was O&C coach No. 1014.



The O&C was the Oregon and California Rail Road, a company organized in 1870 to take over the Oregon Central (east side), and which by 1880 also had absorbed the other Oregon Central (west side) and the Western Oregon Railroad. By 1880 the O&C extended from Portland

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The museum is an agency of the
State of Nevada

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Open Daily 8:30 to 4:30
Except Nov. 23, Dec. 25 and Jan. 1
Admission: Adult \$4, Senior \$3
Children younger than 18 FREE

NEVADA STATE RAILROAD MUSEUM

STEAM-UPS

Sundays: October 22 and October 29.

Special Halloween Express Excursions,

Sunday Evening October 29.

Friday and Saturday, November 24 and 25.

Saturday and Sunday, December 9 and 10 **

Trains depart from Wabuska Depot, 10 AM till 4 PM

Fares: Adults \$5.00, Seniors 65 or older \$4.00,

Children 6-11 \$3.00, Five and under FREE

FNSRM Members ride half-fare with a membership card

Schedules Subject to Change

****Santa Train Weekend: everyone rides free!**



Submissions for the winter Sagebrush Headlight are due Friday, December 1, 2006.

Volunteer Joe Bensinger (left) demonstrates a velocipede recently donated to NSRM. It's exhibited in the Annex, next to the handcar.



O&C No. 1014, latest addition to the NSRM passenger-car roster, (right) after its arrival at the Museum.

See story, page 1; more photos, pages 1 and 5.

Both photos: NSRM by Wendel W. Huffmann.

The Friends of the Nevada State Railroad Museum continue to collect railroad periodicals from 1950 or earlier as well as railroad books. If you have these items to donate, please contact:

Ann or John North at (775)786-4303

OR: jsnorth@sbcglobal.net

Receipts are available on request. If needed for the museum's reference library, donated books or magazines will be conveyed to the museum.

PRESIDENT'S MESSAGE

Fall is here. Can you believe it? The Museum has been a very busy place during the past couple of months. The summer season finished with a flurry of activities and the Labor Day weekend turned out to be one of the best. However, the activities didn't stop then. We have more train operations coming up including a special one this year. For the first time, we will be running the *Halloween Express* with ghosts, goblins and all the usual cast of characters (including some unusual characters). So make your plans to attend.

The 35th annual History Symposium will be October 19—22, 2006. If you haven't gotten your registration in yet, you'd better do so now. It promises to be one of the best ever. This year's theme: **The V&T and Beyond, Nevada's Railroads in the 1st Decade of the 20th Century**. For out-of-towners or others who want hotel rooms, the Carson Station Casino and the Plaza Hotel continue to support the Museum and the Friends by giving corporate rates on rooms for that weekend. You can call them direct to make your reservations.

The summer season, especially July 4th, turned out to be one of our most successful ever. The Friends sponsored the activities, including the shipping charges for over eight pieces of equipment. As always, the visiting locomotives provided an excellent show. The turntable shot with accompanying whistle-blowing was outstanding. If you missed it, you really did miss the "show of a lifetime". It should be noted that this celebration was the only "Railfair" in the western US since July 2001 when we hosted the last one. A big THANK YOU to the Board of Directors of the Friends and to the Staff of the Museum for making it happen.

The Museum acquired an 1880's Oregon & California Railroad passenger car. We were most happy to assist the Museum with funding for its move from Sparks to the Museum. Apparently the car has an extensive history of operation in the State of Nevada. Please see the related story in this issue. The Friends have submitted a grant application to *Trains* magazine for a Preservation Grant of \$10,000 to be used for McKeen Car restoration. Let's all hope that they believe it is deserving of financial support and award us the grant.

Again, I wish to thank Stan Cronwall and his volunteer staff for working so hard on Member recruitment. They are doing an outstanding job. Remember it's the membership dues that generate the largest amount of our funding for the support of the Museum. At this time I wish to thank all of the volunteers for all of the support and cooperation that you have provided to the Museum. Remember, the Museum would not be the successful operation that it is without all of your time and effort. Sincerely, thank you.

Election of new Board of Directors is in the works. You should have received you ballots with the candidates resumes attached and hopefully have returned them. Remember, your vote is the most important one. So please exercise your right and privilege. With this I will say so long for now and hope to see each and every one of you at the Symposium.

—Ronald J. Allen

Spotlight on Linn & Marlene Stoutenburg

Sunday-afternoon visitors to the museum will encounter husband-and-wife-team Linn and Marlene Stoutenburg: Linn at the admissions desk and Marlene in the museum store. They have been holding down these positions for the better part of four years. They recently celebrated their golden wedding anniversary, having tied the knot in Virginia City fifty years ago. Linn spent 28 years in the Marine Corps retiring as a Master Sergeant. High points of his Marine career included two tours in Vietnam and training exercises with the British Army's Gurkhas in Borneo, where he contracted malaria. Being in the military, Linn and Marlene have lived all over the country, raising four kids in the meantime. Upon retirement from the Marines they spent 24 years in US Civil Service at Parris Island. When it was time to retire from that, they wisely decided to move to Sparks, where Marlene was born and raised. Both are avid Nevada history buffs (they are currently immersed in Mark Twain's writings) and use their four-wheel-drive truck and travel trailer to explore back roads all over the Silver State. When Marlene gives him time off, Linn likes to go fishing. On top of all that, they continue to win numerous awards for their home Christmas decorations. We couldn't operate Sunday afternoons without them!



—John Frink

On Track with the Department of Cultural Affairs

By Scott K. Sisco, Interim Department Director

As I write this, most of the fiscal and program-management staff within the Department are just beginning to recuperate from the last few weeks of preparing the budget request for the next biennium. The whole process starts back in February and cumulates in about the final six weeks of working straight through to meet the submittal deadline of September 1. For the Department of Cultural Affairs, this means the production of a detailed publication around 4,500 to 5,000 pages in length.

Although always one of our most difficult and resource-intensive tasks, the budget-building process often results in valuable plans and strategies for future operations of the Department. One of the planning documents produced over the last month was an update to the Nevada Southern Railway Business Plan. Having two actual years of operations to analyze—and the ability to look both at what worked and what didn't over those years—resulted in very comprehensive plan, schedule and budget to direct the operation. We look forward to seeing this project get firmly on track with this updated plan now in place.

Another fairly intensive component of the budget-building process is the State Public Works Board Capital Improvement Program. This program determines where the State invests in maintaining, expanding or remodeling existing State buildings; or constructing new ones. State agencies must submit their initial requests by the first week in April. Working with the Public Works Board staff, agencies then fine-tune their program descriptions, costs and justifications, cumulating in a presentation to sell the projects to the full Board in late August.

As a result substantial efforts put into preparing for this presentation, the Department has the top-two listed projects on the final recommended list that will go to the Governor. Those projects include funding the construction shortfalls for both the Nevada State Museum's new connecting building, and the new Las Vegas museum being built at the Las Vegas Springs Preserve site.

Also included in the recommendations are the remodeling of the old Las Vegas museum building to meet other needs of the Department, funding to re-roof the Railroad Museum Annex building, sprinkler and alarm systems for the Railroad Museums in Carson City and Ely, and paving work for the Nevada State Museum.

The Department certainly has many other wonderful events to also celebrate. The Governor's 7th Annual Tin Cup Tea and Chuckwagon Barbeque held September 9 was definitely the most successful ever. With a record-setting 1,200-plus guests in attendance, Governor and Mrs. Guinn held their final fund-raiser at the Governor's Mansion for the Nevada State Museum and the W.M Keck Earth Science and Mineral Engineering Museum. We all owe the Governor and Mrs. Guinn a debt of gratitude not only for coming up with the idea, but for all the work and efforts they've put into the last seven years of hosting these fund-raising events. All told, more than \$350,000 has been raised for these two important facilities through the Governor's Tin Cup Teas. We certainly hope the new occupant of the mansion will be as generous in holding this event as the Guinns have been.

Please visit the Department of Cultural Affairs website at www.NevadaCulture.org to learn more about all that is culturally available with this great State.



Chris Mac Mahon (left) and Jerry Barth water Virginia & Truckee locomotive No. 25 for Iron Horse Days: an Extravaganza of Fire, Steam and Old Iron held at NSRM over July 4th weekend. The Inyo made its annual appearance under steam, accompanied by No. 25, No8 and four visiting locomotives, two rail buses, a rail-mounted fire truck and the Virginia City steam fire engine. For more July 4th photos, see pp. 6 and 7. Photo by Mike Dunn.

Continued from page 1

to Roseburg, Oregon.

Southern Pacific records reveal that O&C No. 1014 entered service in 1883 as first-class coach No. 17, one of fourteen coaches built that year by Harlan & Hollingsworth of Wilmington, Delaware to carry passengers of the O&C's new extension from Roseburg to Ashland. Remarkably, three of these fourteen cars still exist.

The Southern Pacific Company acquired control of the O&C in 1887, the same year the connection was made with the Central Pacific/Southern Pacific network in California. In 1891 the coach was renumbered O&C No. 1014 to conform to the SP's system-wide numbering schedule. The car is 48 feet long and weighed 46,500 pounds in service condition.

Sheathing that dates from the car's use as a structure hides the original windows, but has protected much of the original fabric. One original arch-top end door remains (see photo, page 2), the opposite one having been replaced with a squared door. Original framing members had been cut out in order to install two large windows on one side and a door on the other.

Missing from the car are its stoves, oil lamps, window sashes, water cooler, seats, toilets and toilet partitions; its end platforms, steps and hardware; and its draft gear, brake rigging and truss rods.

Floor plan, O&C No 1014. Provided by Jeff Cauthen.



The cars of this O&C train at Oswego, Oregon in 1908, are of the same type as O&C No. 1014. Photo courtesy of the Ed Austin Collection.

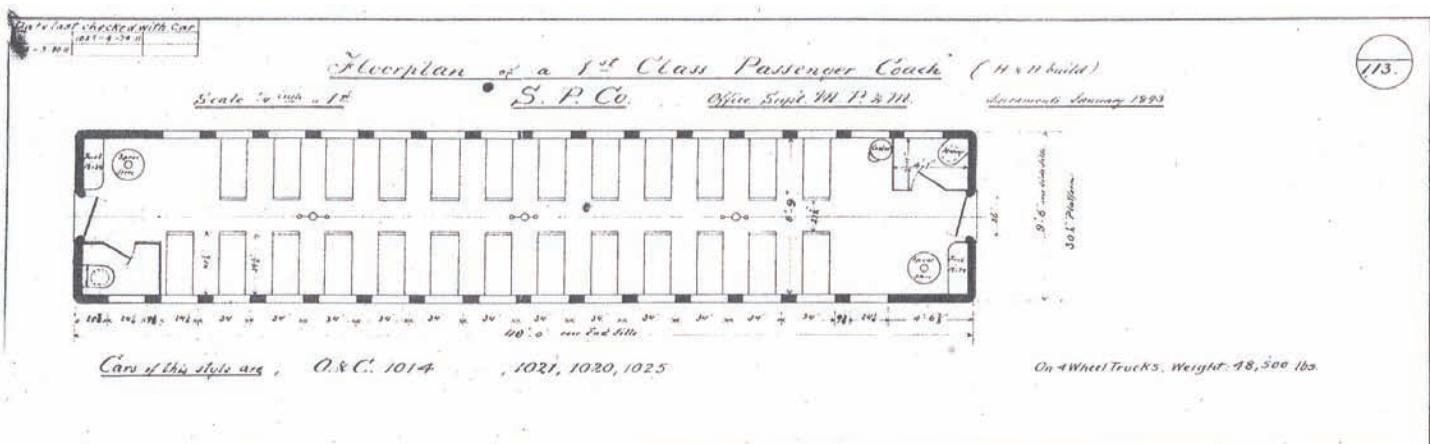
Also gone are the car's four-wheel, seven-foot-wheelbase trucks. Remarkably, one of the roll-up blinds was found inside a wall, and the original Harlan & Hollingsworth marker lamp brackets remain at all corners.

In examining the car and trying to match it with cars in old photographs, it immediately was recognized that the design of the ends of the letter boards is unusual. Although the roof cornice curves, the bottom of the letter board extension is straight (see photos, pp. 1 & 2).

On cars with bullnose roofs, the bottom edge of a car's letter board usually mirrors the cornice (edge of the roof) to the end of the roof: both being either straight or curved. One can see these two styles of letter-board ends by comparing photographs of V&T coach No. 18 and T&G combine No. 2 in the *Nevada State Railroad Museum Equipment Guidebook*. The unusual letter-board ends, as on No. 1014, make it easy to identify these O&C cars in photographs, but it also raise questions about the history of the roof.

The years around 1880 mark a time of transition between duckbill and bullnose roofs. While the letter-board ends of our car might simply be a builder's experiment, the fact that other O&C cars apparently shared this feature raises the possibility that the roof was changed by the railroad. The original roof design may have been deemed old-fashioned, and modernized.

Continued on page 6



Continued from page 5

Such changes are known to have happened with other cars of the period. This unusual feature calls for close scrutiny of the clerestory structure if this car is restored. Although apparently an Oregon car throughout its life as a working passenger car, No. 1014 had come to Nevada by 1916 when it was converted to maintenance-of-way cook/dining car No. 921 at Sparks.

Presumably, it was used thereafter in work trains across the State. The fact that the car was eventually de-trucked at Wendel suggests that the car served on the standard-gauging of the N-C-O in 1927, and perhaps on the construction of the Modoc Line between Alturas and Hackamore, California in 1929. When the car was de-trucked is unknown.

Sanding and scraping of exterior paint revealed a sequence of colors that correspond with the car's uses. The top surface is a pea-soup green from its residential use in Sparks. Below that is a cream-tan from its time as a railroad structure at Wendel. The third color is box-car red from its maintenance-of-way service. The lowest color is Pullman green from its time as an O&C passenger car.

The Museum's latest car did not turn out to be the CP car for which we had hoped. Nevertheless it is a very interesting piece of 19th century Western railroading in remarkably good condition. As its association with the N-C-O indicates, the car worked in Nevada in maintenance-of-way. While all of the car's service as a coach apparently occurred outside of NSRM's geographical collecting focus, the car still someday may advance the Museum's mission either as a subject for research, or by providing visitors with the opportunity to ride in a late-19th century coach.

(Right) Pacific Southwest Railway Museum's Santa Maria Valley rail bus No. 9.

(Below) California State Railroad Museum's San Diego & Arizona Eastern Railway fire truck No. MW1003.

Photos by Mike Dunn.



NSRM Volunteer Russ Tanner poses for the camera while talking with the owner of the three-foot gauge Deanna.
Photo by Keith Hall.

July 1-4, 2006 at the Nevada State Railr

Iron Horse Days: an



Above, left to right) NSRM locomotive No. 8 (originally No. 4, Eureka; Virginia & Truckee Railroad No. 22) and Deanna, the three-foot gauge locomotive and caboose at the Nevada State Railroad Museum Annex on Saturday, July 1 before the Parade of Steam Locomotives. Photo by Mike Dunn.



Bear 1
cab of
Photo 1

Road Museum

An Extravaganza of Fire, Steam and Old Iron



Denver, Texas & Fort Worth Railroad No. 9); Three-foot gauge Eureka & Palisade Railroad No. 2, Inyo; and V&T No. 25 outside the



NSRM Volunteer Kevin Owens in the cab of the Inyo. Photo by Keith Hall.



Eighteen-inch gauge Gwen (front and NSRM Volunteer Todd Moore in the cab of No. 8. Photo by Mike Dunn.



Volunteer Nancy Humphries greets NSRM train-riders at the Wabuska depot.

Photo by Mike Dunn.



Leonard in the cab of V&T No. 25. Photo by Mike Dunn.



Virginia City's Liberty Engine Company steam fire pumper. Photo by Keith Hall.



(below) Three-foot gauge Seward. Photo by Jack Gibson.

The Last American: A Personal Odyssey

You Can Learn A lot from a Clock

By Dan Markoff

Many years ago in the 1960s, my father had a clock. I was always curious about mechanical things and how they ran. This particular clock was a very eloquent thing. It had a man – a strong, handsome man – cast in bronze or some such metal, standing above the clock face, with a hammer in hand. This little statue was the symbol of power and strength. The clock face was classical in design, with graceful hands and numerals. It was a pleasure to gaze upon.

Unfortunately this clock didn't work. All the parts were there, but it would not tick and it refused to tock. I found this rather frustrating because I wanted to see it do what it was supposed to do. Until something was done it wouldn't do its thing.

One day, Dad said if I wanted to see it run, maybe I could fix it. How difficult could that be? After all, it's just a bunch of gears crammed into a space about five inches across. I had worked for years on firearms, automobiles, and airplanes. A clock would be no big deal. Pull a gear here, a spring there, clean them up, put it all back together and it would work like a charm. With almost-gleeful exuberance, I jumped into this task. Soon I would have the gears turning and the hands revolving. The bronze man would stand proudly over his eternal charge.

I had my tools lined up; the workplace clean and neat. I began pulling out little gears. I was a somewhat surprised how many gears there were – and how tiny! In I went, removing part after part, until the whole thing lay about on the table in front of me. Meticulously, I cleaned the parts, getting generally a bunch of goo out of the works. Then I lubricated the shafts with the finest lubricants.

After considerable time, all the parts were as clean as new. But I was tired and could not reassemble the works just yet. I had work, and all sorts of things to do before I could get back to the project. I was certain I would remember where everything went when, eventually, I would return to it.

Some of you out there who have ventured into the innards of a clock may have an idea of what I faced next. When I finally got back to the project, I couldn't believe my eyes. All the gears looked alike! I couldn't remember where the first one went, the order they went in, or anything about the reassembly whatsoever. Great Scott! I was completely, systematically and symmetrically confounded. My father would kill me.

That was forty years ago. My father did not kill me. But to this day that old clock sits in his living room, with the bronze man standing guard over a hole where the clock face used to be. It has been a constant, unending, all-pervading reminder to me of the folly of my method in working on it. I learned a valuable lesson: when you take something apart, mark everything; make notes on everything; even take pictures of different phases so you can remember how the damn thing goes back together.

In 1986, with a locomotive being disassembled in my back yard, I kept seeing that damned clock. I resolved that when

*Eureka on the NSRM Turntable;
July 3, 2006.*

Photo by Mike Dunn.

Eureka came apart I would make sure I could remember how to put her back together. I set out to photograph every inch of her. I had, and still have, hundreds of photographs of how she looked, where component parts were located, and the order of assembly. I made copious notes and drawings of parts that did not lend themselves to photographs – and more often than not, made drawing of things I had photographed. There would be no way I wouldn't remember where something went and how it should go back together.

There is more to restoring a locomotive, however, than just figuring out how it should be reassembled.





Dan Markoff, in Eureka's cab at NSRM, July 1, 2006.

Photo by Mike Dunn.

For an additional photo of Eureka, see page 7.

I gave considerable thought to the order of projects on the engine, concluding that I simply would start at the front and work my way back to the tender. It seemed logical. I hoped to keep track of my progress on every component that way.

So, the first order of business was to start with the pilot – or cowcatcher, to some. It was a simple project in that it consisted mainly of cutting out the pilot deck in $\frac{1}{4}$ -inch steel and rolling up the horizontal angle-iron. It would be good practice to see, in a relatively short time, how the component would look when finished.

To say the least, there were snags. Although I did not realize it at first, each pair of radius bars was rolled to a different radius. It was not as if you could just roll them all and be done. Nope. There would be a lot of blacksmith-work forming different parts of the pilot. It was my first real notice that everything on *Eureka* might be very difficult. Chris de Witt had already given me the news about the tube sheet, and now the pilot would be every bit as challenging. But, what the hell: I had to start somewhere.

Eventually the pilot began to take shape. Each part was made per Baldwin blueprints, and it was amazing how good it looked. Each part was an inspiration to do the next, and the next and the next. My simple plan of moving from the front of the engine to the rear quickly fell apart. I couldn't wait to get another component done. The air pump

came down, the ash pan was removed, the domes were disassembled and removed, the injectors were disassembled, and on and on. As each part was removed, it was thoroughly documented and photographed. The clock still haunted me.

I referred above to the blueprints for the pilot. I planned to restore *Eureka* to her late-1870s condition and needed to know what to do. I had researched photographs of various Baldwin narrow-gauge class 8 18C locomotives, but the actual dimensions of components I would have to make would be a guess at best unless I could find accurate information. In a strange twist of fate that happened 50 years before I got involved in *Eureka*, an event had occurred that would keep the project on an accurate course. As the story was told to me, a man from California named Eric Thompson had contacted Baldwin Locomotive Works back in the 1930s because he had heard that they were going to toss out the blueprints of their early locomotives. Mr. Thompson asked if he could have the prints. Apparently Baldwin agreed because he got thousands of locomotive prints.

Eventually Mr. Thompson donated these drawings to the California State Railroad Museum, where they reside today. These prints constitute one of the great documentary collections in the country concerning railroad history. Fortunately, among all the prints, were the drawings for all the component parts of the Baldwin class 8 18C...EUREKA!

There would be no need to guess at the dimensions of the components and parts that I'd have to make. *Eureka* could be restored EXACTLY to her original dimensions and configuration. If that were not enough, it turned out that the Stanford University Special Collections has the original Baldwin folio for finishes. There also would be no doubt about what her ultimate colors and finish should be. It seemed that all the pieces of the puzzle were coming together.

Needless to say, acquiring a copy of the blueprints was of the highest priority. Getting the finish schedules and designs was mandatory. I got them as soon as I could. After they arrived, hours – no, days – no, weeks – no, months – were spent studying each drawing and planning what to do to make each part. It was endless studying and work, but as far as I was concerned, I was in heaven. It was just a matter of doing the job.

One thing for sure: I had learned my lesson well. I was no longer haunted by the hollow clock.

Railroad History on the World Wide Web

The National Register of Historic Places: America's List of Cultural Resources that are Worth Preserving

The National Register is a list of buildings and other structures, objects, sites and districts that are significant in American history, architecture, archeology, engineering or culture. It was created by the National Historic Preservation Act of 1966 as a way to identify, evaluate and help to protect our historic and archeological resources.

The National Park Service maintains the National Register, which includes almost 80,000 listings. New ones are being added continually.

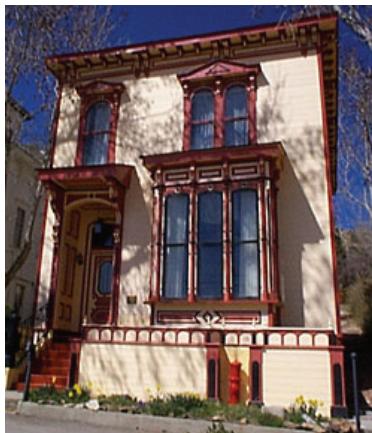
Being listed in the National Register helps to preserve historic properties through recognition of their significance to the Nation, State or community; consideration when planning for federally funded projects takes place; and eligibility either for federal tax benefits or federal aid for historic preservation.

National Register criteria guide governments at all levels in evaluating the historic or archeological significance of potential National Register entries. Go to <http://www.cr.nps.gov/nr/listing.htm> if you would like to see the criteria.

About 350 properties in Nevada are on the National Register. The most up-to-date information about what's included is on the Nevada State Historic Preservation Office web page, which is updated with every new entry.

In 1949, Lucius Beebe and Charles Clegg bought this house at 2 South A Street, in Virginia City. Today it's owned and occupied by NSRM Volunteer Roy Richey and his wife, Susan.

Photo by Rebecca Ossa, Courtesy of the Nevada State Historic Preservation Office.



Go to www.nevadaculture.org and click on "State Historic Preservation Office"; "Historic Registers"; "Nevada Entries in the National Register of Historic Places"; and the name of the County you want to see. Among the railroad-related National Register properties in Nevada are five locomotives, two railroad cars, eight railroad depots and a turntable.



Nevada-California-Oregon Railway Depot , 325 East Fourth Street, Reno. This structure was built in 1910. It served the Western Pacific Railroad after 1917. Until 1937 it was WP's Reno station. Later it housed railroad offices. WP sold it in 1975.

Photo by Charles Miller, courtesy of the Nevada State Historic Preservation Office.

If you like history, you may enjoy looking up National Register entries and visiting National Register properties. Before you go, keep in mind that many National Register properties are privately owned. Listing does not obligate owners to open their properties to the public, nor to preserve or protect them in any way.

With the help of State Historic Preservation Officers, the National Park Service has developed a series of National Register Travel Itineraries. They include introductory essays about the localities described, maps, and brief, illustrated descriptions of each property on the itinerary, including directions to it. At <http://www.cr.nps.gov/nr/travel/index.htm> you'll find a state-by-state alphabetical list of these itineraries.

Much of the itinerary titled "Three Historic Nevada Cities: Carson City, Reno, Virginia City" which is at <http://www.cr.nps.gov/nr/travel/nevada/> was prepared by Nevada State Historic Preservation Officer Ronald M. James and his staff. Along with public buildings, residences and commercial properties there are six railroad properties.

The properties pictured on this page are part of this itinerary. For the three excellent "City" essays alone, the itinerary is well worth an on-line visit.

—Frank Ackerman

SELECTIONS FROM THE MUSEUM STORE . . .

Our Museum Store specializes in railroad books for adults and children, Nevada history books, train videos, audio recordings, toys, train models, hats and apparel, railroad pins and jewelry, train novelties and souvenirs, note cards, artwork and calendars.

As always, we invite and encourage you to visit the store in person for your shopping convenience. But, if you don't have the opportunity to visit anytime soon, we offer a few of our interesting merchandise selections on this page, available by mail order.

Your telephone or written inquiries about any railroad merchandise you may be looking for are always welcome. Please direct your requests to store manager Rich Reitnauer, (775) 687-8292. And remember, Friends of NSRM members are entitled to a 15% discount off all museum store purchases. Proceeds from sales are used by NSRM to fund a variety of museum projects and public interpretive programs.

NEW ITEMS FROM OUR STORE SHELVES:**Western Pacific: the Last Transcontinental Railroad** (Myrick) 231 pp., \$44.95. ITEM #101065.

David Myrick's book is a complete history illustrated both with historical photos and with maps he sketched himself to show trackage, bridges, tunnels and stations. Owning two Western Pacific books already, I wondered what it would add. I soon learned there was much more to be told. Chapter one tells why WP was needed, that it would be built through two mountain ranges, and at an unbelievable one-percent grade! Money was a problem for WP, but once it was available work started from both Oakland and Salt Lake City. In the east a three-percent grade required extra power until the Arnold Loop realignment provided a one-percent grade in both directions. Nothing compared with Feather River Canyon's many tunnels and heavy snowfall. The line from Keddie to Bieber also contained grades of more than one percent. Myrick tells of drilling the more than forty tunnels. Cave-ins, tunnel fires and slides occurred: almost any event that could close a tunnel and the right-of-way. Finding money to keep the work going was only one of many problems.

The detail Myrick goes into about the WP financing isn't tedious reading. More construction money repeatedly had to be raised. He details short lines that were acquired and for what reasons and brings the people of the work force into every aspect of the book. Myrick did his usual superb job acquiring photos of motive power and of all stages of construction and operation. The book is hard to put down. I wanted to see how the railroad was built and kept running through one calamity after another.

—Jack Gibson

Vapor Trails: the Last Steam Railroad in Europe (Abramowitz) 58-min. DVD, \$20. ITEM #101292

In this thought-provoking and nostalgic documentary, Peter Abramowitsch refers to the steam locomotive as "part machine, part human and part dragon". By the end of the film the traits to which he referred become clear. This extremely well-done video chronicles the efforts of dedicated organizers and workers to preserve the steam locomotive tradition in Poland. The method of this preservation effort is to keep steam powered trains in regular service by allowing the public to pay for the experience of being an engineer and fireman on these operations. The funds raised are used to supplement the expense of this unique project.

During four weeks in Poland, Abramowitsch was able to capture on film the mood and feelings of both the land and people involved in this preservation effort. The film is not a run-of-the mill railfan production with endless runbys but an in-depth study: sometimes heartwarming, sometimes disturbing. It's a significant addition to the historical documentation of steam power. Optimistic interviews with the organizers of the project and the railroad workers who operate the steam trains are in contrast to interviews with local citizens whose complacency toward this unique operation is obvious. One can only hope that this documentary will add awareness and momentum to continue this historically significant project in Poland.

—Bill Kohler

TO ORDER BY TELEPHONE OR MAIL

To place phone orders, please call (775) 687-6953 (9:00am-4:00pm daily).

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UPCOMING EVENTS

35th Annual Nevada Railroad History Symposium October 19—22, 2006 **Inyo is Grand Marshall for Nevada Day Parade; Saturday, October 29** **Wednesday Night Programs**

October 11 *2006 Museum Exhibits Update*
Presented by Peter Barton, Museum Director, Nevada State Railroad Museum

November 8 *China Steam* Presented by Bill Kohler

December 13 To be Announced

January 10 *The Southern Pacific Railroad and the Development of Nevada and the West: Myth and Fact* Presented by Richard Orsi, author of *Sunset Limited*

Evening programs are held at the Museum's Interpretive Center on the second Wednesday of each month. Programs begin promptly at 7:00 PM (or as noted) and are free to the public.